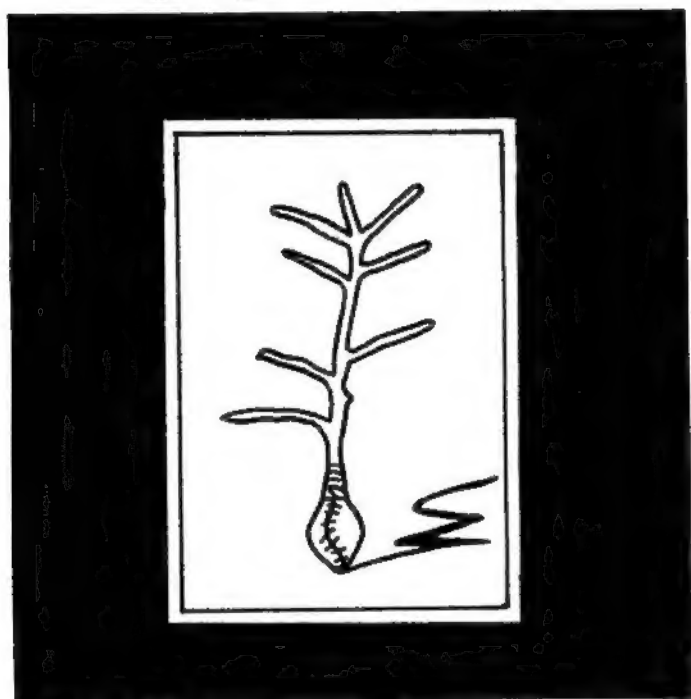


INTERCHANGE

No.3

B

AMM



**DARK STAR
PORNOSPECT
BRIDES OF ~
CHRIST II**

O YUKI CONJUGATE

O Yuki Conjugate was formed in Late '82 in Nottingham and consists of C. Elliot, A Hulme, R. Horberry, and T. Horberry. In recent months the first Conjugate lp release occurred on A-Mission records of Leeds and contains a mixture of rhythmic and ambient works.

Three members of Conjugate were interviewed early Feb '85.

Q: The lp has two very distinctive styles each with their own side. Was this deliberate?

AH: Each side is a different era of Conjugate—the E (electronic) side being older material than the O (organic).

RH: Most of side one was recorded from an earlier date, so side one was more a process of tidying up material already in existence—doing definitive versions of them. An early version of Kyrie called E tribal is to appear on the compilation lp 'Born out of Dreams'—that's now a year old.

Q: So how long did the whole lp take to do?

AH: Well the O side was recorded over about a week with a few more days of mixing.

CH: That side also saw us working more as a group. On the first side Rodger and Tim provided basslines etc and the others did what they wanted on top which is a very unsatisfactory way of working. I can't really see us bringing out any more rhythmically orientated things in the future...

RH: Playing with the drum machine can be rewarding but it takes a lot of thought and you lose a lot of spontaneity...

CH: It takes far too long and seems too contrived.

RH: The O side is basically us improvising around a digital delay.

AH: The whole of side 2 is riddled with digital loops but they got submerged as we worked—they formed the basis or background and we played on top.

A lot of the sounds you wouldn't realise were loops at all—like there's a track with flute and voice on which sounds as if it has cymbals added but it's just these loops at different settings and delays.

AH: Most of the stuff on the E side was done while other members made tea! It's very strange, we found that it was only when we were totally relaxed that new ideas seemed to flow.

Q: I was about to say weren't you pushed for time?

AH: Well we were at the end—the first track took a long time to do and as a result I think it sounds contrived.

RH: I like it!

CH: They were worked around and worked upon. Things like 'Flute Cloud' is loopy but we worked carefully to remove the 'loop' sound—digital delays are quite random things—you can work for hours and not get anywhere and then suddenly complete a track.

Both Andrew and Rodger wanted to put digital delay as an instrument on the lp sleeve but if you look at the whole of the second side we used the whole studio as an instrument.

Q: Was it done on a four track then?

RH: Well some of it was recorded on four track but the submitted to stereo to give us another two tracks to work on.

AH: It was ridiculous! There was no control at all as some of the tracks had this done two or three times meaning we had some 10 or 12 tracks so the mix was a total mess. It was a low budget lp but that said I think we made the best use of the equipment that we had.

CH: It seems very strange that some of these groups have access to huge amounts of superb technology but don't really make too much noticeable use of it.

AH: Take the Art of Noise. They have THREE Fairlights but you wouldn't think so to hear them—they seem to use them to create drum sounds.

RH: They are good drum sounds though. If you play their records on good equipment you can notice that they are different to the run of the mill drum machine sounds.

AH: Oh yes they are good drum machine sounds but it's not really what I would call 'good' use of the fairlight. I mean it has a huge potential and the Art of Noise are wasting it on drum machine noises.

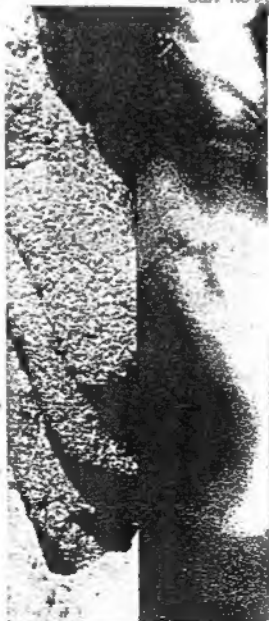
RH: I disagree—who is to say what is a 'good' sound and what isn't?

It's just one of the many things we disagree over, in fact we disagree over everything. It's a miracle the lp was done at all.

AH: I think it works on paradox.

CH: It helps in that we all have separate projects we work on. I think, seeing as we all work quite spontaneously in our own separate areas anything we do as a group in the future will have the option on it that any one member can do as little as he or she wants on it.

AH: I think the lp will probably be the first and last Conjugate release—if we do something we



we like without without any other member then we may as well continue to do it.

Q: So what are these other projects?

CH: Rodger has got his own thing which is called Coma, while Andrew and I have another project called Fluid which is also linked with Dave Benson of Final Image, a lot of that project-I think- is video orientated.

Q: I suppose then there will be an O Yuki Conjugate video then?

AH: Yes there will be. I'm doing that. It's more my project-I'm not really a musician, I see myself more as an engineer

Q: What is it to consist of?

AH: Well...its to be pretty ambient, and will use a variety of media, standard and super 8, 10mm slides, VHS and U Matic format video. It will have the same duality of images as on the lp cover (reproduced here) to emphasize the duality of the lp. The hard and soft images.

There is also to be a video for the material Claire and I do which will be very ambient indeed!

O YUKI CONJUGATE DISCOGRAPHY;

- 1: 'E Tribal' (Track on 'Born out of Dreams' comp. lp) FRUX LABEL
- 2: 'P2' (Track on 'Incest' comp cass) COMPLEX LABEL
- 3: 'Beyond Control III' (remix) (Track on 'Beyond Entertainment' comp cass) CCP LABEL
- 4: Scene in Mirage lp A MISSION (Numb 18:18)

O Yuki Conjugate-Scene in Mirage (Numb 18:18)

Side one consists of four pieces all of them being pretty rhythmic and creating sounds that are commercial (in the pop sense) but not disposable being equally good as both 'entertainment' and 'background music'.

Comparisons could be made with say C.V. (2 x 45), Skidoo, Jon Hassell and other ethnic musics each piece being well structured with simple yet effective melodies with lots of subtle background noises including the gentle use of radio. Some good electronic polyrhythms are also to be found.

Side 2 shows the ethnic/ambient/systems music influence more and proceeds at a leisurely pace Anima (track 2) consisting of woodblock rhythm, bells and flute sounds (barely recognised as such) being partiallyly hypnotic, if a little poorly curtailed while Okomankoma is a more loosely structured piece of altering drone, metal chimes and echoed voice and recorder.

Aura is a collection of gentle looped voices reminiscent of Two Daughters Ladder of Souls while Hassell fans will enjoy Flute Cloud with its gentle loops again creating an hypnotic structure.

Overall this is probably the most consistent release since Metgumnerbone and whilst very different from that release re-establishes A MISSION as being a label to watch for quality



Note A cassette of earlier material is available from:

Babbington Hall Kennels,
Ainsworth, Nottinham England.

OTHER PRODUCTS:

VIDEO

Scene In Mirage (32 mins)
FORTHCOMING

CONTACTS:

O Yuki Conjugate/Final Image/Complex
PO Box. HP1, LEEDS LS6 3RF

A Mission

18 Kelsall Ave, Leeds LS6 1RB

FRUX

14 Herrondale Ave, Ford Estate,
Birkenhead, Merseyside.



PORNOSECT

Don't be put off by the name.

Pornosect, far from being a harsh group-thought elements of that area of music exist in their work- can be closest compared to the work of the more danceable Nocturnal Emissions tracks while displaying the quality of production associated with releases on the Illuminated record label.

To date there has been one release- the 046 cassette 'Recreation and Relaxation' which although expensive is probably one of the best cassettes only releases of '84 (A review follows the interview which was conducted with Richard . and Elisabeth C. of the group. The quotes are from a tape released by PRODUKT KORPS, of which Pornosect is a part, which gives some background info. on both parties.

Q: The cassette 'Recreation and Relaxation' is rather expensive at 3.50 (U.K.). Why is this?

E: "We wanted to present something that was well recorded, professionally presented and copied within the resources that we have available to us. Also when you're dealing with probably no more than 100 copies this is very expensive to do."

R: The cost of the tape includes the P&P so by selling the actual tape at just over £3.00 we are just covering costs.

That doesn't include the recording costs at all though.

When you put a cheap tape people sometimes look at it as "Oh- another cheap tape" and we wanted to get away from that.

A beautiful example of a good tape is TOUCH at £4-£5. Beautifully packaged but the sound isn't too good as it's done at high speed. We want good product and high sound.

QUOTE:

We have partially achieved the aims that were set out at the formation of Produkt Korps.

These were: to achieve the successful production and marketing of a high quality audio cassette release.

To establish contact with individuals and Organizations both in the U.K. and abroad.

To explore the varying styles and content offered by electronic related music

As is evident from Recreation and Relaxation we do not wish to limit ourselves to any particular style-musical or otherwise.

Q: Did you record it all in the studio?

R: "Yes, over a period of six weeks."

E: "We normally work out a basic rhythm or rhythms to work around then improvise material which we may later reshape... (R: "We have a basic repertoire of sounds-but we work very much 'on tape.'")... if we start something we rarely abandon it- we just work on it very hard as we obtain some really good things by reprogramming the machines to, say, play rhythms backwards, or whatever."

QUOTE:

We also use tape manipulation techniques. Cut up and tape loops are an integral part of our work because of their unique and infinite associative possibilities. The choice of material is made for this reason and does not reflect any views or beliefs, political or otherwise held by us.

R: "I think there is a point where tape work and improvisation have to meet- it has to be written to a certain degree to set boundaries to work within."

E: "Basically we are two, though we work with others in obtaining influences and ideas which is important because if we played as a duo we would become very predictable."

QUOTE:

One of the blatant contradictions in popular music is the apparent gap between inspiration and innovation.

People do not seem to be prepared to exploit the rapidly progressive technology that is available to them.

New technology is all too often seen as a gimmick rather than a creative tool.

Conversely there is our view that technological advancement becomes the life support of creative and artistic regression.

E: "I think a lot of the work, and the most frustrating, is the mixing- you can record say 8 linear tracks but it is the mixing that brings a track out."

R: "I think mixing is by far the most interesting part- I think it is an instrument in itself as there is so much you can do with it- I think it uninteresting to play live and not to mix."

Q: I thought the Pornosect sound was very studio orientated and can't really see it working live.

R: "The sound live would be quite different- we would orientate it for live conditions though we would probably still use a lot of tapes.

Ideally we would like to have 3 or 4 tape recorders, mixers and a few people to help out- but the latter aspect is very difficult as we need to know kindred

spirits-I mean I saw Konstruktivitz and and they had a guitarist who wasn't suited at all"

E: "I'd like to work with performance artists-I'd like to compose a score for a contemporary dance group-I think it good that contemporary dance should combine with contemporary music."

Dance should be beyond Stravinsky as an example of the avant garde-I think video could work very well in that area."

Q: What about visuals?

R: "Well we have a battery of slides which seem to consist mainly of Japanese prints...there was a time when we thought 'Oh I suppose we're fairly industrial so we've got to have the standard squished yid and bleak factory. but everyone's seen it before and it's so boring so why use it anymore?"

I don't think it necessary so it's interesting to have a slightly harsh sound with a soft image."

Q: I don't think you sound particularly harsh though.

E: "That's the clean treated studio sound live we would have a lot more 'urenh' which is more immediate and, I think, the excitement of seeing live groups."

QUOTE:

We are not interested to play small basements to a crowd of the same 20 people you see at all electronic gigs.

We see little point in preaching to the converted.

E: "We want to break out of all that and play to a far wider audience-I think N. E. have that potential."

R: "No-I think it is more their politics-being anarchists they appeal to punks and so it's not really on a musical level."

"We don't want to get involved with all that-you say 'We support the miners' or whatever and that labels you. Once these labels get established they are very hard to shake off-I think music should be more apolitical. (E: Especially as we don't agree on politics anyway!)"

We don't want to commit ourselves musically either-there will always be some common elements but we'll be doing a whole range of styles as we see fit-I think as we develop the diversity will become more apparent."

QUOTE:

We believe that people should be ready to accept and expose themselves to all forms of audio stimulus.

PRODUCTS:

"Recreation and Relaxation" c45 (CO₂ cassettes)
£1.50 (U.K.) P & P included.

The Produkt Korps T-Shirt

CONTACT

Formosect, 58 West Kensington Mansions
Beaumont Cres, London W14 9PF



Recreation and Relaxation (PKC 001)

The seven pieces on this tape all have a few characteristics worth pointing out namely the high prominence of often complex electronic rhythms and basslines and the subtle use of other instruments including tape speech etc. to provide backing which is both unobtrusive but carries each piece along.

Tapes have been used quite sparingly from the usual out 'n' in technique to treating them so that they become more a growl of voices almost indistinguishable from the growl of synths(?) to create slower tracks (in fact the growling track with its slow tom-tom beat and higher percussive sounds is the nearest thing to film music on this tape).

Most tracks are far more 'commercial' sounding (the work of early Cabs, Nocturnal, Kraftwerk indicates the areas of sound worked in) The rhythms (of various styles of music) are amalgamated together in one whole, are spread over the full stereo field with the layering of the backing which is more tonal than melodic (the melodies almost part of the rhythms themselves). It is on the slower tracks that small synth pieces wriggle about in the mix in a more random way to soften the basslines and rhythms to create a more tranquil sound (similar in feel to the early Nash the Slash releases)

Overall then the tape fuses a nice mixture of elements and, without plagiarisation, comes up with something new and interesting. My misgivings over the price were overcome quite rapidly. Pity it isn't an L.P. as this is a tape I am playing more than many others.



Brides

of

Christ II

About a year ago I received (just too late for Interchange 2) a tape and fact-sheet from the group Bride of Christ.

On it I was told that B.O.C. are: "A young progressive electronic based group who have strong religious principles which, naturally, find expression in our music."

After reading the rest of the sheet and playing the tape (reviewed later) I wondered if I was having my leg pulled and let it go at that until I read in another magazine a review of B.O.C. who headlined at an International Young Christian Festival held outside Hamburg Germany which made me think again.

Getting in touch with the group I found that B.O.C. had been in existence since July '82 and consisted of Daniel Whitman, Ellen J. Carson, Stuart Louren, Ralph Strake and Wayne Sousa. Daniel, Wayne and Ellen J. met in Florida sharing an interest in Theology and music and began creating music—a sort of harsh "musique concret" soon afterwards. However the B.O.C did not properly form until the lineup was completed by Stuart (who had played trumpet with other "more acceptably sounding" (in the context of Christian rock) groups and Wayne both of whom joined in mid '82.

Their first performance was in Sept of that year after building on the foundations of work begun by the original trio and was well received leading to another more prestigious event in '83.

A long period of recording followed which culminated in the cassettes release and the performance in Germany on Dec 28th.

The group then moved to London and I caught up with two of their members Ralph and Wayne at Ralphs modest flat deep in the east end.

Q: Things have been very quiet for B.O.C.

What have you been doing?"

RALPH (R): WAYNE (W)

R: "Well B.O.C. are now a three-piece due to the death in Feb '84 of Dans father.

Dan returned to the U.S. to live with his mother and there was a period of uncertainty as to whether he would return or not—it now appears that he is to remain in the U.S. though he may decide to return at a later date.

During this period Stewart decided to leave and thus we are no just three."

Q: "So has this changed the B.O.C. sound?

R: "Well Dan previously produced our sound so there may be a difference in that respect—Ralph has now taken over that aspect of our work—in some ways it makes things easier in the studio as there are less clashes over content etc.

We're not looking for new members for the moment at least

Q: The first release seemed VERY studio orientated.

R: "Well not as much as you'd think—there were snippets of live material in there from our early performances but this was then worked on in the studio. What was done in the studio was hard work as we created a lot of tape cut-ups and things which was a slow process as well as adding other live instruments

W: "The actual proportions of each vary from piece to piece—we try not to get caught up in a particular sound—we'd have no qualms about picking up guitars if we thought it necessary but not tamborines as we don't own, or know anyone with, one!

Q: How was the German performance received?

W: "Generally quite well. Some liked it a lot—there was a good review of us in "Unsound" (mag) which was nice (and surprising). That said we haven't been asked to play next years festival though I'm not sure whether that was due to the B.O.C. as such.

Maybe our music is too innovative for them."

R: "People seem to want to hear us though—we've had a lot of letters from people wanting to obtain more material, including a few from Christian youth wanting tape copies of the gig.

W: "We are in fact to release that tape later this year the other side will be composed of the various contributions we've made to compilations

Q: I heard the pieces on "The Beast 666"—Thats a strange comp for a Christian band to appear on isn't it?

W: "We were asked to do it so we did.

We didn't have to sell out our philosophies or compromise our sound to do the pieces and we thought it would be nice to do.

We are to do a piece on a tape issued by Force Mental mag. That may seem a little strange too but we think that B.O.C.s music is for everyone.....

R: "We don't WANT to be stereotyped as a Christian group—thats whats wrong with

nearly all other Christian bands-they limit themselves. B.O.C. are attempting to break that mould in both our sound and our presentation.

Q: What other compilations do you have planned?

R: "There will probably be a piece as part of Graf Hausens release 'Thee Book'"

Q: Are there to be any live performances?

R: "We may be doing a few performances with Dave of R & D productions (see contacts)- Dave of R & D is a good friend of ours and suggested a few gigs together which we'll look forward to. However that's probably some way off yet."

PRODUCTS:

STS 001: "Introducing the Bride of Christ II Parts A, B and C. (a30 cass)

Cost is £2.28 (incl p&p U.K.) -cheques/P.O.s to D Ryder at:

STS/BOC II, Flat 6, 38 the Gardens, Dulwich, London SE22 ENGLAND U.K.

Introducing th Brides of Christ II
(STS-001)


There is only one track on side A of this a30 cassette and opens on a reiterated synth tone and miscellaneous backing noise and a voice asks "D you want to know what the Bible says about eternal life?" -there then follows a mixture of U.S. and U.K. speech tapes (the U.S. ones being taken from the more extreme Xtian sects quoting attitudes on abortion etc. including an amazing door to door survey in which an interviewer questions a nonplussed housewife on her religious beliefs - this leads to church music and out up sermons and prayers. The vocals then are slowly replaced to a collection of dense synth 'motor' sounds with numerous loops and a toy harmonica(?) picks out short bursts of notes.

Side two has two pieces, the first consisting of a very dense collage of tape loops, distorted tape treated vocals, radio noises and synth sounds- this is overlaid by a ladies voice repeating "Brides of Christ" ad infinitum at odd intervals the whole piece becoming more and more chaotic until the vocals become more and more repeated on both channels.

The final piece use far more audible tape sources, in this piece a mixture of church music and sex recordings (the latter heavily cut up)-there are alot of short sequences of both tapes and the toy instruments finally leading into dense noises.

Overall then the tape is immaculately put together-the tape out ups are very well done and much of the work has a subtle humour to it (particularly the sex and religious recordings)- in fact it is interesting that there are very few 'instruments' on the tracks, and takes the tape work far beyond that which other groups use. An interest and unique sound.





Larry Jones

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THE GENERATION POSITIVE PRESENTS MAGAZINES BREEDING LIKE RABBITS

Smile was just the first of a whole new generation of magazines promoting the principle of positive plagiarism. Smile exists solely to encourage other people to take up this principle and to produce their own neo-Plagiaristic magazines.

Call the magazine that you start Smile because plagiarising this name will give you a good start on the road to copyright infringement and I promise to take absolutely no legal action whatsoever against anyone who plagiarises the title of this magazine.

So now you have the title of your magazine and you're well on the way to becoming a successful neo-Plagiarist. Infact all you need to do now is to put your magazine into production. And that is where the great advantages of neo-Plagiarism begin to show themselves. Neo-Plagiarism removes the need for talent, or even much application, in the production of magazines or anything else for that matter. All you have to do is select what to plagiarise, do the lay-out and then find somewhere to get the printing done cheaply.

If you're not sure of what to plagiarise a good place to start looking is in old copies of Smile. Infact you could even start by plagiarising this article on plagiarism. A neo-Plagiaristic purist would plagiarise this whole piece verbatim but if you're of a more artistic bent you might like to change a word here or there, or place the paragraphs in a different order.

Remember that as an artistic process plagiarism is a highly creative exercise because with every plagiarism a new meaning is brought to the plagiarised work but this does not alter the fact that the capitalist forces that run this country have conspired to make plagiarism of modern texts illegal so that if you plagiarise something written recently you run the risk of prosecution.

However do not let this deter you from plagiarising modern work as a few precautions will protect you from prosecution. The basic rule in avoiding copyright infringement is to take the ideas and spirit from a text without actually plagiarising it word for word. One of the best examples of this is Orwell's "1984" which is a straight rewrite of Zamyatin's "We". Anyone with a serious interest in neo-Plagiarism should spend some time comparing these two texts.

In the area of popular music a good example of neo-Plagiarism is the way in which the chord sequence was lifted from "Louie Louie" and fitted to the words of "Wild Thing". This is plagiarism at its best with no redeeming factors such as a clever change of context.

A fine example of neo-Plagiarism inspired directly by the pioneering example of Smile is Slime. Slime is even less original than Smile and hence it is infinitely better. Slime is available for 40p including p&p from Mark Pawson, 1 Holly Bank, Cherry Lane, Lymm, Cheshire WA13 0NT or Le Mis, 133 Brook Drive, London SE11 4TQ.

Another fine example of neo-Plagiarism inspired directly by Smile is issue 2 of Flame whose front and back covers are plagiarised from Smile 3. Flame is available for 10p plus an A5 SAE from James Blonde, 117 Adwick Road, Mexborough, South Yorks S64 0BG.



When I first decided to write a piece on Dark Star I thought it was going to be a relatively easy affair after brief introduction, name the artists and tapes and describe some of the music. Simple! However after listening to dozens of the cassettes I discovered it was not going to be that simple at all. With such a wide range of music, such a large number of cassettes and an involved history I'd end up writing volumes.

Eventually, after a lot of thought I decided on what may at first appear the soft option, but I can assure you it didn't turn out to be! I decided to write a history, or a "chronology" if you like, of the label and along the way introduce the bands, artists/cassettes as and when they appeared on the scene giving a brief description of the music at the same time. This way I think I've been able to cover everything of note. I hope you'll find what follows interesting.

Dark Star at present distributes about 30 tapes which cover a very wide range of electronic/electro-acoustic/experimental music. At one end of the spectrum is the drifting synth ("cosmic with a difference") music of Region 5 and Adhara, whilst at the other end is the harsh and intense music of Z.B.B. and Vrije. In between these two extremes fall the other bands/artists in the catalogue—Alto Stratus (extending the ideas developed on the synth. based tapes of Vrije), Electric Junk (found sound and tape), and Scorpio and Xylem (powerful, rhythmic percussion/synth based music with the use of found sounds), but more on all these as we progress.

Back in 1977 Steve and Alan Freeman, living in Loughborough, chanced upon a copy of Lou Reed's (in)famous "Metal Machine Music". They thought they'd have a go at producing a similar but more listenable music. Their first

experiments, though doomed to failure resulted in them accidentally finding a way of using a cassettes recorder and an old turntable to produce "electronic" sounds and noises of their own which they found quite acceptable. (Humble beginnings indeed!) They went on in '78 to produce their first c80 tape "Songs of Praise" credited to Holy Atheist. Steve Stapleton (of Nurse With Wound) said he liked it and it was given a mention in Sounds music paper.

In 1979 the second Holy Atheist tape "was Zum Teufel" was recorded. Pretty harsh and intense stuff. The "Songs of Praise" tape was edited down to a c60.

A third tape "The Scarf Tapes" was also released, but deleted soon afterwards. At this time the label was called "Pagan Recordings" incidentally.

In 1980 the brothers Freeman moved to Leicester and as well as changing address they also changed direction musically. By now they'd acquired a cheap keyboard instrument and started using tape loops thus widening their scope and production quality. They started up two new bands, Vrije (pronounced Froya, and Dutch for Freeman) and Zircon and the Burning Brains (meant as a sort of dedication to Tangerine Dream's album "Electronic Meditation" however the music belies the dedication!). Their tape distribution name was changed to "Music Nouvelles" and this was to remain as such for some time.

Up to the end of '82 the following cassettes were released:-

Vrije: "Duin tha Whitehouse"

"Azazel Ebliss" (Both Deleted)

Z.B.B. "Schreek (now deleted)

"Take Two" (electronics/Musique

Concret and vocal/speech cut up)

Q.S.O. "Phenomena" (also deleted)

In 1983 the brothers decided it was time to release other artists works and Annons Grotesque were the first. A.G. was in fact Nigel Harris a friend of the Freemans and he made three tapes of which only the first and the third, "Amber" and "Split" were released. Since then Nigel has deleted them although his work can still be heard on most of the Z.B.B. tapes and two compilations put out at a later date. I for one was very sorry to see them deleted as I thoroughly enjoyed them.

The second band were Region 5 whose "Viaggio per Spazio" cassette is undoubtedly one of my all time favorite Dark Star tapes. Its drifting cosmic, melodic synth. music is somewhat akin to early Tangerine Dream and yet different. A compulsory purchase for all you synth buffs.

At the beginning of 1983 the Freemans also decided to go solo and released a cassette each "Time Shift" by A.C.P.

(Alan) and "Xenophile" by S.F. (Steve). (Now deleted). A little later came two more solo offerings, the excellent brooding and menacing "Vox Populi" by Steve, now under the name of Scorpio, and "Open Image" by Alan, now under the name of Xylem. Both "Time Shift" although deleted appears re-worked on the tape "Xylem".

Around mid 1983 after acquiring a new gear Vrije released a clutch of tapes beginning with "Third" (an ambitious double c60 and arguably the best of their early to mid output) and the first one to use synthesizer. Its a monumental issue containing some short contrasting tracks as well as dense, moving, hypnotic side long synth/Electronic works. BUY IT!

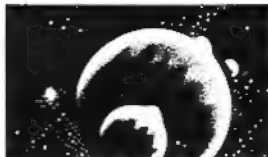
Before mid '83 a Yamaha Synthesizer and Casio keyboard had been purchased and these were used with great effect along with newly acquired instruments on subsequent recordings, supplementing and complementing their original sound sources. Increased productivity, new sounds and ideas, plus a broadening of horizons resulted.

Other Vrije tapes were "4", "Transmission" (a varied and interesting selection of synth/Keyboard pieces), "Retrospection 1" (unreleased material looking back over their career up to that time) and "Contaminate". Unfortunately "4" and "Contaminate" are now deleted.

Despite all this activity on the Vrije front Z.B.B. also released "Theatre of Modern Warfare" (powerful industrial type music with political undertones) and Holy Atheist came up with "New Life" (aggressive no-holds barred music echoing the unemployment problem.)



REGION FIVE
REGIONE CINQUE GEGEND FUNK
REGION CINQ



VAGGIO
PER
SCANZIO

Holy Atheist in fact transmuted eventually to Vrije and now no longer exists as such. The "New Life" tape will however, be shortly remarketed under the Vrije name.

August '83 was a time for more changes. Extra equipment had been garnered, but most important of all, DARK STAR was born! It was decided to drop the Musique Nouvelle name and adopt Dark Star instead. Pruning had also taken place, some tapes had been deleted, others had been renumbered and had improved inserts and labels designed for them. Two new bands Alto Stratus and Electric Junk also appeared.



With the new name came another batch of releases. "Xylem" and "Revision" (now deleted) by Xylem (being revised and reworked pieces and ideas from the deleted "Time Shift" and "Open Image" tapes), "Vox Populi" (re-issue) and "Conduct Unbecoming" (containing some new ideas from the deleted "Xenophile", but with a lot of synth now used) by Scorpio.

Of the two new bands, Electric Junk had two tapes issued. "Shores of Death" and "Cold Smoke" (both utilizing to powerful effect electronics, synthesizer and guitar to conjure up, sometimes ambient, sometimes dynamic alien soundscapes). Alto Stratus who were eventually to more or less take over and expand on the ideas originally formulated by Vrije, produced "Urban Decay" (two long tracks of extremely interesting and varied music with passages ranging from industrial to melodic, to rhythmic).

September and October '83 saw the release of Vrijes "Blitzkrieg" and the charmingly titled "Gravamina for Uroride" (Both powerful, intense and relentless electronic offerings-not for the timid!). "Blitzkrieg" is now deleted. Z.B.B. released two more interrelated tapes "Mara" and "Anam" and what was for me one of the most interesting (and most accessible) tapes of this particular batch-"The Golden Dream" by Adhara. An enthralling atmospheric keyboard/synth concept depicting the journey from a doomed planet to Utopia.

ADHARA

SUB CASE

GOLDEN DREAM



Incidentally, in December '83 Dave Henderson thought highly enough of Dark Star to mention them in his "Wild Plant" series in Sounds and although "Gravamina..." didn't do much for him, he was very impressed with "Anam".

Two other solo tapes were released around this time: "Tredje" and "Predator".

Two other solo tapes by Scorpio and Xylem were also released around this time: "Tredje" and "Predator", continuing in the tradition of their other releases, but with more sophisticated instrumentation.

The end of '83/beginning of '84 saw even more releases. One from Vrije "Majolik Trepidation"; one each from Z.B.B. and Electric Junk "db" and "Stalker" respectively ("db" having more use of percussion than earlier tapes). Three came from Alto Stratus "Tales from Tomorrow", "Epatant" and "Trauma". The first named of these is a very varied affair with mainly shortish tracks on side one except for "Tomorrow", at 14 minutes which is a fascinatingly slow, brooding and mysterious affair, and one 30 minute track taking up the whole of side two. The other tapes are more "atmospheric" with "Epatant" having long (sort of) spacey type composition and "Trauma" having shorter tracks.

The latest releases, three of them, all come from Alto Stratus, no more or less the mainstay of Dark Star. The most important in my estimation is "Svet Ozvemy" which is probably the group's most ambitious release to date, (see review later). The two others are "Liquid Sky" and "Tension".



Which just about brings us up to date except to point out that there are two amazingly good compilations available which admirably showcase Dark Star output. "Flashback" (c90) and "Illuminated Pleasures" (a80).

Both these tapes serve as excellent introductions to the catalogue and consist of unreleased and remixed material.

Dark Star artists also guest on Issue 8 of Inkeys Cassette Magazine and a soon to be released compilation tape from Land of Yrr Products is to contain a new work by Alto Stratus.

(For information contact 50 DURELL ROAD, DAGHAM, ESSEX, RM9 5XU ENGLAND and 32 POPPILL GARDENS, CHILWESBURY, SHROPSHIRE, ENGLAND respectively).

A further compilation from Sootland is also due to be released.

New releases in the pipeline are more tapes from Scorpio and Xylem, a new compilation featuring Nurse With Wound, Land of Yrr and Alto Stratus and a "best of Vrije" cassette culled from their deleted tapes.

For those of you who like to know the technicalities of things here's a list of the current equipment that is used on Dark Star recordings:-

- Amstrad radio faulty! *
- Yamaha CS5 Synthesizer *
- Casio p10 Keyboard (Including rhythm machine) *
- Computatone (used on early Holy Atheist and Electric Junks "Stalker")
- Acoustic Guitar *
- Harmonica *
- Sundry Percussion (bells, metal tubes etc.) *
- Evans Lencopet EP50-Digital Echo-Sony ICM3 portable cassette recorder:ITT Studio 80 cassette recorder wired as a sound generator (used on early Vrije, Holy Atheist and all Z.B.B. tapes) Lloydtron stereo cassette (Used for double tracking two Sharp RT10 stereo cassette recorders Home-made tape loops, microphones
- (* used by Alto Stratus,

So there you have it. Music to suit just about everyone's taste, well, everyone with an interest in forward looking, exciting, inventive and thought provoking music. However don't take my word for it, try some of the cassettes yourself. You won't be disappointed. All are extremely well recorded and have color inserts.

Most are c60 priced between £1.50 and £2.50 with some c90's between £2.50 and £3.00.

I particularly recommend the following with 5-star merits:-
 Alto Stratus-"Svet Ozveny", Adhara-"The Golden Dream", Alto Stratus-"Tales from Tomorrow", Electric Junk-"Shores of Death", Region 5-"Viaggio Per Spazio", Scorpio-"You People", Vrije-"Third", Z.B.B.-"Theatre of Modern Warfare" and of course those two compilation tapes "Flashback" and "Illuminated Pleasures"

INTERCHANGE NOTE: Dark Star also has a large selection of electronic, experimental, jazz fusion and Avant Garde used records for sale some at VERY good prices indeed. Well worth checking out.

CONTACT: DARK STAR, 2nd FLOOR FLAT,
 10 ST. STEPHENS ROAD, LEICESTER LE2
 1DQ ENGLAND
 (Enclose SAE for free catalogue)

Postscript

Since writing the above the Freemans have decided to improve their catalogue. Quite a few of the c60 tapes are to be condensed to c48 length, a few are to be remixed and improved and one or two are to have the odd track omitted. This will mean a more streamlined and improved selection of music, made available on CD, tape.

The main amendments are to be a c48 tape from Vrije called "Alchemy" culled from the double c60 "Third", a remixed version of Alto Status' "Epitaph", a completely remixed version of Viaggio per Spazio (now c.46), and a c90 version of "Svet Ozveny" (although the double c60 version will still be available)

Brand new tapes available will be a "Best of" Vrije tape called "Old Wounds". "Tachyon" and "Live" from Alto Stratus, "Cortex" from Z2B, "Elephants pursued by Flying Men" from Xylem, "Cataclysm" from Scorpio, "Infinity and Beyond" and "Visions of Alucida" from Adhara "Dietro Il Silenzio" from Region 5 as well as a new compilation to replace Flashback 1 called "Flashback 2".

All these changes will be detailed in the new Dark Star catalogue which is available now.

This is a double c60 on chrome tape and one of the best Dark Star have issued to date. The title translates as "World of Echoes", I gather, and long involved compositions are the order of the day

Side A consists of a 29 min piece "Ozveny Suita" with moods, textures and atmospheres that are many and varied. Heavily echoed voice effects (used instrumentally rather than lyrically) contrast with the quiet introspective synth sections and deep organ like synth chords combine with a chant like vocal effect to produce majestic soundscapes, sometimes sonorous and threatening, sometimes cosmic and tranquil. A huge dynamic suite of almost symphonic proportions that will keep you enthralled throughout.

"Paradise" on side b is a massive cosmic spacious (as in "space") drifting synth tape epic that is a veritable canvas of sounds and textures, atmospheres and colours. This is highly imaginative and awe-inspiring music that transports the listener on a rapturous voyage to alien worlds and far flung galaxies, through undiscovered dimensions and unknown times. Music to dream by and dream of. Magnificent!

Side c is a 28½ minute study in ambience, "Largo". Scored for acoustic guitar and echo machine only, the minimal variations in tone, sonority and density are unbelievably rich and complex. It works both on a purely ambient level and as music to listen and contemplate to. Most of the time the effect is quite relaxing, but sometimes its tense and unnerving. A highly imaginative and adventurous experiment in sound technique.

A 24 minute piece "Collage" takes up most of side d but rather than the mish-mash of sound upon sound the title suggests, this is a systemised/organised series of varied aural episodes. There are cosmic synth meanderings, dynamic pounding mechanical rhythms, dark brooding passages and strange hypnotic drones each interspersed with short chattering/clattering percussive interludes. A well structured and provocative work.

With all these superlatives flying around I've forgotten to mention the two short "fillers": a one minute (far too short) synth melody at the end of side b and a five minute barrage of looped and synthesised noise/sounds/effects (vocal and otherwise) going under the title "Strach" at the end of side d.

Without doubt then this is a flawless collection of works that I can't recommend highly enough to anyone interested in modern electronic music. A compulsory purchase if ever there was one!

INTERCHANGE NOTE: The article above was written by Peter Harrison to whom many thanks. If you have any questions raised by this article or wish to have an article done by Peter contact: 28 NANT-Y-FELIN, PENTRAETH, ANGLESEY, GWYNEDD LL75 8UY ENGLAND U.K.

AMM

AMM is not a collection of individuals but the result of the interaction between its constituents.

Essentially a live rather than a recording group AMM has, over its 20 yr. existence, established a reputation for straining at the very parameters of improvised music.

The original AMM however was more firmly rooted in the context of jazz with Keith Rowe and Lou Gare (a saxophonist) both being members of the Mike Westbrook Jazz orchestra.

Rowe was working on a long term project to transform the drawings of Paul Klee the visual artist into 'musical' scores and this together with a desire to react against the 'classical' schools of jazz at that time helped shape the early work which was done as a quartet with Eddie Prevost and Lawrence Sheaff also of Mike Westbrook.

While the group were deciding how to break free of the jazz restrictions Cornelius Cardew joined the group.

Originally he was introduced to Rowe as the latter was seen as a person who would be able to interpret his graphic score *Treatise* (a sample of it reproduced in this article) and brought to AMM the techniques of people such as Cage which, when the other members saw what had been done by the 'avant-garde' greatly speeded up the development of the group so that when the first album of AMM-music was issued there is very little semblance to the jazz background

they had left.

Over the next few years the members of AMM fluctuated around the nucleus of Gare, Prevost Rowe and Cardew with people such as Christian Wolff and Christopher Hobbs being involved for fairly long periods of time, but these were exceptions as AMM contributors rarely stayed for more than a few months.....

"You didn't treat people kindly, if you didn't like what they were doing you just used to make horrible noises until you couldn't hear them anymore....."

Lou Gare (The Wire mag '85)

By the early '70s members of the group became increasingly interested in politics, particularly the area of Maoism and attempts to view AMM's work in a more political way as well as involvement with anti-fascist groups led to the groups break up around 1972/3. This however led to the formation of AMM 2 which played a more jazz orientated sound and consisted of Eddie and Lou while Cornelius and Rowe worked on the Scratch Orchestra and Peoples Liberation Music.

In 1976 an attempt to reconstitute the original quartet was made but this failed.

Out of this work however Lou Gare decided to leave the context of AMM and AMM 3 was created this time consisting of Rowe and Prevost, later to be added to by John Tilbury. Cardew continued his work until 1981 when he was killed in London by a hit and run driver.

Since then AMM have played numerous Cardew memorials both as AMM and as larger ensemble and released two records - a retrospective of work called "The Crypt-12 June 1988", which is probably, in my opinion, one of the finest improvisations

KEITH ROWE

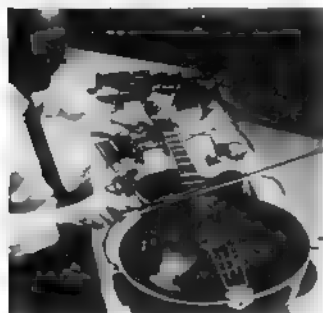


photo James Barrington

Trained as a painter An original member of AMM is best known for his innovative guitar work. Earlier music-making was with The Mike Westbrook Jazz Orchestra and the experimental Scratch Orchestra. Has performed and recorded throughout Europe and north America. Is the most authoritative interpreter of Cardew's great synthesis of graphics and notation, *Treatise*. Has devised improvisations based upon 20th century paintings (Klee, Pollock, Rauchenberg).

EDWIN PRÉVOST



photo James Barrington

An original member of AMM Began musical life as a jazz musician. Currently also leads a 'free-jazz' quartet which has featured at a number of international jazz festivals. Works with 'Supersession' (with Barry Guy, Evan Parker and Keith Rowe) and is a member of the Eisler Ensemble. Has performed and recorded throughout Europe and north America. Chairman of the Association of Improvising Musicians. Writes and lectures on improvisation and related subjects.

recorded, predating work by many of today's groups such as Borbotomagus and the early N.W.W. releases, while the other 'Generative Themes' is a more recent improvisation consisting of the trio of Prevost, Rowe and Tilbury.

Recently however a new member has joined, Rohan De Saram; and it is here that the interview begins.

These questions were put to one of the original members of AMM Keith Rowe and thus all answers are his views alone.

Q: How does it feel to have a new member after such a long time as a trio?

A: Well having a new person in AMM solves some problems. The actual move from a three piece to a four piece is quite important as in music generally the quartet is musical organisation at its optimum from the point of clarity, counterpoint etc.

If we look at AMM in '76 when it was a duo of percussion and sax there were elements previously associated with AMM that were lacking in the duo.

In theory AMM should be able to be played on any instrument as its not really the instrument but the kind of playing involved but in the duo of Eddie (Prevost) and I there was a lack of string playing, which had been quite an important part of AMM previously.

The dialogue in a duo is very straightforward in a sense that you can either play 'with' or not. Its a relatively simple mechanism.

JOHN TILBURY



photo: Stephanie Evans

Won a piano scholarship to the Royal College of Music. Studied with Arthur Alexander James Gibb and thereafter with Zbigniew Drzewiek in Warsaw. Prize winner Gaudeamus International Competition in Contemporary Music. Is a leading interpreter of contemporary music. Performed throughout Europe and north America and has worked closely with composers such as John Cage, Morton Feldman, Dieter Schnebel, David Bedford, Tom Phillips, Christian Wolff and the late Cornelius Cardew and has had many pieces dedicated to him. Joined AMM in 1979. Also currently director of the Ester Ensemble.

With a trio a new difficulty arises; that is someone being 'out' of it in the way that two people play off each other and the other is left out so when John (Tilbury) joined the group we programmed the material that we did.

When we did the Japo lp John was actually in the group but wasn't fully consolidated into it.

On the first side of the lp there is a very programmatic 'history' of AMM which consists of a continuous droning and radio which moves in a way that is partly geographical like say a trip to America we made. There is a piece similar to a banjo being played and that relates to a trip to Ada Oklahoma in 1971 so there's a little history. So when we first played with John what we did was to build up those historical perspectives to integrate him into AMM and that stopped the isolation because we had a conscious element of induction present which helped to stop me playing so intuitively with Eddie and thus leave John out on a limb.

When one feels there is no longer any need for it is the dropped.

With Rohan I think we used a different approach. I think we are using time more. The kind of thing we are doing with Rohan is recognise, say, the melodic element of the cello and integrate that aspect which hadn't really been obvious in AMM earlier, maybe in the sax.

I think Rohan's melodic/tonal playing introduces a completely new element.

One mechanism of induction is to tune the guitar strings towards some sort of compos-

ROHAN DE SARAM



photo: Kenneth Inself

Studied with Gaspar Cassado and Casals. Performed throughout the world as a soloist with major orchestras. Has become increasingly interested in the performance of contemporary music and has worked personally with Kodaly Shostakovich, Poulenc and more recently with Xenakis, Ligeti, Pousseur and Berio. Joined AMM in 1982. A member of the Arditi String Quartet, Dreamtiger and the Cumming Trio.

your sound, your perfect intonation your phrasing and bowing technique make you a great performer of any music." **Berio**

its pitch and thus obtain a more melodic base; but the pitch is ambiguous, say a semi tone or even microtone apart but certainly not as freely tuned as it was in the past. Another method has been for John to play more conventional chords.

For a time you have to be more thoughtful about what you are doing and what it's effect is—for example we are in the process of sorting out the problem of amplification of the cello both in terms of how much amplification and of what. There is some specific bowing over the bridge of the cello which Rohan reckons is inaudible to all but the actual members of the group and so there is a whole new area to explore. If you amplify the cello then you can experiment with very soft playing etc.

I think things have developed rapidly—particularly over the recent Cardew tour which was very 'pro' AMM even though it involved more people... but these things take time. Rohan's been playing with us for four years now and for him, with no background of improvised music, to come into the group it can take a long time for us and him to find out exactly what he is supposed to be doing.

Q: Did you want Rohan in particular or did you want to add strings but were uncertain as to what form they were to be?

A: He was the first person we'd met who had a quality in his playing which I could imagine being grafted onto AMM—any one type of instrument would have been o.k. but it was the way he bowed and fingered and he had the personality to do both what he was trained to do and play in AMM.

We'd always felt that AMM should be four or five people—right at the beginning it was five, for intuitive reasons really, and there was also no worry about "well having a group of 15 people means we'll never play abroad because of the transport costs etc" being a 4 or 5 piece. It seemed as if five was an optimum number. I think it's not impossible that we'll have another member.

We are very conscious about not having a woman player.

Q: Do you see that as important?

A: Yes, I think so. AMM should be representative in some way and AMM still reflects the fact that our area of music is still the domain of men—I'd hope that was breaking down... we got very close to having a woman member about four years ago, another cellist—but that never came about.

Q: Do you think AMM was slowing down in the work that it was doing for example having the same line-up and instrumentation for such a length of time you might have been covering old ground in your work?

A: That's an interesting idea but I feel that if you could listen to individual performances over the years whilst the same basic 'building blocks' are there there are differences in construction.

What I mean is quite easy to see if you look at modern painting.

For example if the casual observer looks at Jackson Pollock's work it all looks similar but significant differences in the paintings for example the lines on it may be very straight and precise on one but ragged on another—whether the lines are black or nearer grey, the amount of blue the squares the angularity etc I think those would be quite major shifts for him.

In AMM music I suppose it might come down to the deception that if you play a middle C with one thought in your head it sounds different to a middle C with another thought in your head. I am very conscious of the differences for example in terms of the strings I use for example if I use very heavy strings on the guitar I can get sounds similar to those achieved by bowing and whilst they may sound similar to bowed strings to the listener, to me there are lots of subtle differences like little rattles in the guitar etc the pitch and the preparation. All these things are very important to me.

I think this kind of thing is easier to spot when there is a relatively small group of people as there is not too much confusion whereas with 6 or 7 people there would be far too much going on unless you restrict yourself and make everything very simple.

Q: I remember one workshop you did and there was total chaos as there were about 15 people all playing at the same time.

A: You would need more space to roam around there.

Q: So would you like to play in the centre of a group of people then?

A: I prefer that environment—I think we would prefer to play for two or three hours and let the audience wander around leaving to go for a drink and coming back later etc—just dip into the sound when they wanted and not feel so fixed.

Q: You mean more audience participation in terms of listening?

A: Yes. It is always something we were in favour of but venues are now so limited. 10-15 years ago there was much more the idea of playing in art galleries or in situations where there wasn't a stage but that is now far less done and the audiences have changed back into the old model and there is little we can do about it. AMM now plays usually about 90 minutes but this can be divided into two parts as I think most organisers make as much on the bar as they do on anything else and they are not going to be done out of their profits which is fair enough—if that's the only way the thing can happen then you have to obey those kinds of laws—its understanding the needs of the audience as well; if you are not familiar with AMM music and have to endure 2 hours of it without moving it can be a terrible problem and people will NOT move even if you tell them to get up and feel free to

move around. It is possible I suppose that some of these people will go through the boredom barrier and come out on the other side and maybe reach a new level of experience though of course its still likely that that they'll become really irritated and feel too embarrassed to move and really hate every minute of it.

However I think after about 1½ minutes of playing the actual playing takes over and I don't think about the audience.

I think Jackson Pollock says it all when he says that there is a period of getting accustomed to what the painting is about and after a while you get to

recordist and over a period of two days recorded five hours worth of material from which we cut out two side and made the album. It was as simple as that!

I think it true to say that the best of AMMs playing has never been recorded—maybe on cassette—for instance two or three years ago John Eddie and I did a concert at Goldsmiths College which was just amazing—we got a cassette of it which captures a bit of the spirit but but had it been recorded in a studio it would have been tremendous.

Q: A lot of people feel the Crypt album is a classic release.

A: I can only just remember the session but I do think that when we listened to the tapes about a week after the session that they weren't that amazing.

I think there is a period of getting aquanted with the work you do. You can put it away and then come back to it 12 years later and think either "Oh my God—I can't imagine why I thought that was good at the time" or "thats really amazing—I didn't think it was as good as that".

I think the Crypt album is great. Obviously after 12 years if you had any reservations about it....we wanted to release something to balance the Japo album which had just come out and though we had lots of tapes given the quality and the kind of playing it was an era of AMM that hadn't been seen on record.

Q: I would have thought the first three lps would have been fairly similar.

A: Oh no. We have an acetate from Nov '64 in which we sound like a free jazz group but by June '65 Cardew had given us confidence—he had accelerated the change. I think we realized we had met someone in the area where we had the intuitive demands. It was all there waiting to flower and he was the catalyst as he had the approach we had not seen before which was that you could sit in front of your instrument and survey it far more openly.

I wasn't aware of the John Cage or Henry Cow prepared instruments but did know that by playing the guitar with a serrated edge or manipulating things on the guitar strings I achieved interesting things.

But I was still limited. I still held the guitar on my leg for the most part and still tuned the guitar roughly as a guitar but when I realized people were putting screws between the strings or whatever I realized there was a lot more I could do.

Q: When did the radio aspect enter AMM?

A: That was quite early on, it was just the idea that these things could be done—that you could go to a performance with a cello, say, and a transistor radio and use both!

Q: But there has never been a synthesizer?



photo Kenneth Ansell

understand what you're doing and you can't afford to think about what someone else will make of the painting because its hard enough for you to know what you are making or doing without thinking about the audience.

Q: Does this explain to a certain extent the lack of record releases?

A: The record releases have never been important to us as we realized that records are quite a pale imitation of what the music is about. Of all the things happening in the room the record would represent only a fraction of it and even then it would be viewed out of context.

Q: I wondered if you orientated your work towards the prospect of vinyl for example on Generative Themes?

A: No it was very matter of fact. The money was raised—we went to Bath where there is a very sympathetic sound

A: No. And I think that is more unlikely than ever now as the technology is too slow and the great advantage of using the instrument I do is that I can move very fast whereas a synthesizer is slower than I can work with.

Q: Why did AMM disintegrate in the early '70s

A: I think it very much the ending of a first period and a reconstituting a few years later.

In '68-'69 Cornelius and I and to some extent Eddie, became interested in things Chinese—we were interested in the ideas involved in their string playing but once we started looking at that aspect we began to look at what was happening there, which at that time was the cultural revolution and then we began to learn Chinese to help us look into the philosophic ideas that were there.

One day we saw a West Indian selling a political paper with a slogan on it and we got chatting and found out he was involved with a revolutionary communist party in south London which we began to get interested in.

I bought these ideas to the Scratch Orchestra by handing out leaflets etc and with John Tilbury, who had been involved with the communist party, and I set up an ideology group within the Scratch Orch to analyze Marxist ideas, not to destroy the Scratch Orch, but to make it examine its practice.

I think Cornelius wasn't too happy at first as though the Scratch Orch had not got into a neat groove it had become quite well established and was putting forward some very good ideas about collective music making for example social responsibility within the Orchestra and collective leadership and this new 'disruption' was another thing to wrestle with and integrate but he was such an inquisitive person that he became involved with it and took it to a stage in his life when it killed him; he was found dead in the road apparently killed by a hit and run driver but I think many have a question mark over that as he was so involved in anti-fascist work in that area of London.

We are struggling to release some Cardew music.

Q: How do you feel about the results of AMM music?

A: We try not to evaluate things in that way—for instance we might do a concert in Berlin say. We might get in the car, drive out there on the night ferry, play for two hours, go and have a meal and then drive home and not discuss the concert at all.

I think reviews are often nonsense I would hope people would make up their own minds and not rely on what other people had said. Reviewers normally either say "Oh AMM are still doing what they were doing 20 years ago" or "The old men of AMM

become tired and I prefer the earlier material."

I feel there has been a constant level of vitality in the AMM sound and feel just as at home with the very violent work as I do with the microtonal work

Q: Have you ever written a graphic score for AMM?

A: I sometimes perform little pieces of what I write with AMM but the problem with trying to write a score for AMM is the notation because if you make something which is complex enough to record the possibilities of AMM then it becomes unreadable—whereas if you do something which is simple enough to read it becomes banal!

So it's a real problem which strikes at the heart of AMM's strength in that it is impossible to notate.

Q: That almost implies a dislike of any archiving of AMM

A: Yes. I think there is the feeling that once you are dead that's it. That is the very heart of improvisation I think it is an illusion to think that it can be captured.

On the back of the Generative Themes lp we talk about the politics of acceptance and transience—our politics are not party politics but the politics of life—recognising that there is no final perfect object

Q: Summed up in the phrase "Ultimately AMM will fail".

A: Yes—it's a recognition of that state of affairs.

You just go on doing what you do to the best of your ability without worrying about whether people will like it or not.

AMM DISCOGRAPHY

- 1: "AMMUSIC" (1966)—Elektra (deleted)
- 2: "Live Electronic Music" (also incl MEV)—1968 Mainstream (Deleted)
- 3: "AMM at the Roundhouse" 1972 Incus Records
- 4: "To Hear and Back Again"—1974 Matchless Recs.
- 5: "It had been an ordinary enough Day in Pueblo Colorado"—1979 ECM/Japo
- 6: "The Crypt—12th June '68" (Dble lp) Matchless Recs.
- 7: "Generative Themes"—1982 Matchless Recs

AMM also feature on the following:

"Commonwealth Institute 20th April 1967" from "An Affiliated Mans Musica Box"—United Dairies Recs Recently re-released.

All releases (except 1 & 2) are available from Matchless Recordings-AMMs own recording label- together with the following :

- MR. 1 "Live" vol 1-Eddie Prevost Band (rec 1977)
- MR. 2 "Live" vol 2-Eddie Prevost Band (from the same session as MR.1)
- MR. 3 "To Hear and Back Again" (duo AMM)
- MR. 4 "ave They Started Yet?"-Mike Cooper & Joanna Pyne
- MR. 5 "the Crypt-12th June '68"
- MR. 6 "Generative Themes"

Decca Head 9. "Mr John Cages Prepared Piano" (John Tilbury performing Cages 'Sonatas & interludes for prepared piano'-1974,

ARC 1 "Over the Rainbow" feat Kieth Rowe on guitars.

Spotlite SPJ 505 "Now here This Then" (Eddie Prevost Band of 1976)

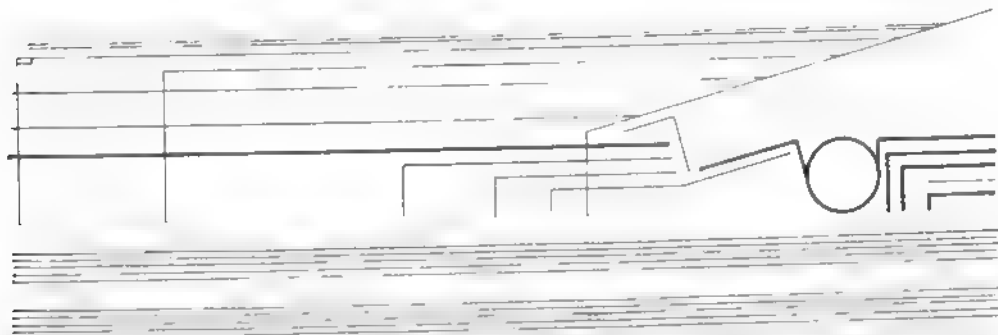
Of all the above I personally feel that MR. 5 is probably the best place to start as this shows AMM at their most noisy. Next would come the ECM/Japo lp and MR.6 the latter of which is a very microtonal quiet and yet claustrophobic work.

The duo form of AMM on MR 3 is more jazz orientated and thus, for myself does not have the same bite, or even the same type of sound normally associated with AMM as the other releases.

"An Afflicted Moors Musica Bor also includes Nurse With Wound, Jacques Berracool, Anima, and Pectus In Your Bed amongst others and is a compilation of more acoustic and recognizable sounds than other U.D. releases.

AMM/MATCHLESS contact:

2 Shetlocks Cottages,
Matching Tye, Nr, Harlow,
Essex CM17 0QS ENGLAND.




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CONTACTS & REVIEWS.

ARCHIVE-Opaalstraat 19, 6534 XK Nijmegen Holland. Not a magazine of interviews etc. but complete product listings (incl. comps) of Esplendor Geometrico, Legendary Pink Dots, Attrition, DRAA, Konstruktivits, Portion Control, N.E., Van Kaye and Lgnit and where to get them. Essential for the collector (the LPD list is great). Not sure of the price. I think 3 IRC's should suffice.

TRAX-Vittore Baroni, Via Raffaelli 2, 55042 Forte Dei Marmi (LU) Italy. No new releases from Vittore but send for a list of lps/cass. still available as there are many good art editions etc produced. Vittore also runs ARTE POSTALE (a mail art mag) but that is now deceased though will re-emerge in different format soon. Back issues of A.P. may still be available.

AURORA BOREALIS-Jan Hunok, Rodenbachstraat 46, 2523JL Den Haag, Holland. Seller of euro cassettes and lps. Small but select stock including items by Amon Duul, Xolotl, Schulze, Carl Matthews, Paul Nagle, Peter Schaefer. Also runs a cassette production label. Send IRC. **IDOLIEE**-R Nixon, 2a Poplar Grove, New Malden, Surrey KT3 3RY. Superbly produced and free for postage!! Artwork and words by Sema, We BE Echo Unkommuniti, Reelocose, Macrophile, and the 'unreleased' N.E. Tract.

NEW WORLD CASS-Box 15, Twickenham, TW145P England. Expensive (£5.-+) cassettes of meditative music but very high quality as this is a professional co. High quality tapes, color packaging etc. What price quality? **NANAVESH**-54 Belmont Rd, Beckenham, Kent. BR3 4HN. Now deceased I think. Issue four is still available via mail order, R.T. and the Temple Ov P.X. at £5 incl p&p (UK). A must for PTV fans it has statements, photos, drawings by members of the temple in its 100+ sides. Well produced too.

ND-(£2) PO Box 33131 Austin TX 78764 USA. One of the best US mags I know. Four issues to date covering performance, mail art and hard music. Interviews with people like Brns, etc make it an essential purchase. **OBJEKT**-(Free for postage) PO BOX 987, Eureka CA 95502 USA. Covers electronic/industrial sounds with many reviews of US casset releases and interesting contacts. It may well review the release you're thinking of buying so it can save you money.

FLESH-K.D. Mitchell 6907 Barry Rd, Tampa 33614 USA. A small but usefull book of contacts available for postage. A little dated now but a good summary of harsh music distributors and producers.

SMILE-Monty Cantain, Generation Positive, 31 Norfolk Farm Rd, Fyrford, Woking, Surrey. The official organ of the Neolist art movement containing artwork, poetry and manifestos. Advocates many mags called SMILE many people called Monty Cantain and many groups called

White Colours on the basis that it will attract more publicity for those involved. Well produced and well worth obtaining. (NOTE: As you can imagine there are already offshoots of SMILE called SMILE, SMILE (art mags Los Angeles), SLIME and FLAME. Write to Monty for details.) 25p plus p&p. **THEY'RE COMING TO TAKE ME AWAY** HAHA-75p to Mark Lally, FRUX 14 Herondale Ave, Furd Estate Birkenhead, Merseyside. A good mag let down by poor layout. Articles/interviews w. Coil, Organum, Burroughs, Test Dept, PTV, Todliche Doris. Worth struggling with and has good potential.

VOLUPTAIRE COGNITIONES-10 Rue Georges Dupre, 42000 St Etienne, France. Unsure of price but if you can read french its essential for all its contacts/reviews etc of experimental music. Too much to list and many new contacts. **WOT DISTRIBUTION**-PO Box 396, haokney, London E8. Huge list of independant tapes/mags/lps covering punk and experimentation etc. A good source and cheap too. Foreign readers could probably save a lot of money. Publish **OPERATION MIND FUCK** (20p plus p&p) which has a newspaper format, good quality and contents in the area of Psychick Youth, Magick and generally unusual activities. Unique.

ENCYCLOPEDIA OF ECSTASY 60p to WOT. Another very high quality color mag of surreal images poetry words with a strong Magick influence. Not easy to describe but recommended. **OUTLET** (£1.20) Trev Pauli, 33 Aintree Cres, Barkinside, Ilford IG6 2ND. ESSENTIAL. The best UK mag I know. Similar to CLEM but consists of reviews, not only of experimental stuff, but a large proportion is. Has reviewed many of the best independant labels releases. A must for those of wide tastes.

GRAF HAUFEN TAPES-Havelmatensteig 6, 1000 Berlin 22 Germany. A great list of harsh noise industrial tapes including their own label. Also mags and lps. Cheap too and definately worth checking out. An apta comp. "Thee Book" is due soon.

ANAL PROBE-77 Solstice Rise, Amesbury, Wilts. UK. Catalogue of some 30 tapes of punk and experimental sounds incl Mersbow, Opera for Infantry (now the Grey Wolves), Ashenden, FiraIP231/Le Syndicat and the Al Khemi tapes. Cheap too. Send IRC.

RECOMMENDED CATALOGUE-(Sept '84) 387 Wandsworth Rd, London SW8 UK. Nice to see a new listing of SOME of their products. Rec Files are the best UK distributor of strange sounds from all over the world. Just too much to name here. Mainly items you probably thought da yete-d are here.

THE OTHER SOUND-(£2) Innersleeve, 111 Brighton Ave, Allston, MASS 02134 USA. Five issues to date but I haven't seen the latest. Issu four had Casey, United Daries/NWW, Eno discog, and some interesting contacts. Good quality and worth checking out.

APOCALYPSO AGOGO-R Wilson, 75 Lakanal, Sceaux Gens, Camberwell, London SE5. A unique mag now up to issue 14 which is a sex education special. Extreme sexual visuals have resulted in its being seized by customs but the actual contents are quite tongue in cheek. Other issues include Child Sex, Anal Sex, Foot fetishes etc. There are also two music specials on TG and NE. (cost is 35p plus p&p)

CERTAIN GESTURES-D Tiffen, 31 Stevens Close, Hampton Middlesex UK. No new releases of this art/poetry/music mag to my knowledge as they are recording a cassette. All issues are still available contents incl Burroughs, 400 Blows, Pter Blake, Steve Beresford.

DISCIPLINE-(50p) M Gaffney, 23 Dawson Place, London W2. Issue two of this rather thin but well produced mag should be available any time now. Issue 1 has articles on the mark of the beast, Vietnam and improvised weapons. PUBLIC ARTS INTERNATIONAL-\$1 1350 Florida St, San Francisco CA94110 USA.... "a list of creative people, groups, and organizations available for the exchange of information and ideas". Contact list with many names new to me. More orientated to producers I think.

FORCE MENTAL (£1.50) Kattenburg 122, 2200 Borgehout, Antwerpen, Belgium. ESSENTIAL. A mag devoted to extremes of all kinds, high quality glossy paper with many photos/contacts etc. Also a list of harsh cassettes and now videos. All of the 10 issues are recommended.

CLEM-(£5) Alex Douglas, PO BOX 86010 Nth Vancouver, British Columbia, Canada V7L 4J5. Another absolutely VITAL mag. Over 80 sides of contacts for electronic experimental music. Mags, records, cassettes, radio stations, distributors. A bible reference of the genre

(NOTE: Both CLEM and FORCE MENTAL are in my opinion the best mags of their kind worldwide. VITAL items.)

GROK-deceased as a mag but a best of issue is available from Apocalypso Agogo. Probably the best UK mag for performance art and the ilk.

RANDOM EXECUTIONS-D Minshall, 40 Manor Fk, Redland, Bristol BS6 7HN-ex publisher of GROK is now winding down distribution to work on new projects. "Prostitution" (TG cuttings) and a Charles Manson statement will be permanently available but limited numbers of Force Mental ND. Other Sound and a few cassettes are to be deleted very soon. Dave also has copies of:-

NECROMONICON-(£2 To Random EX) or direct from R Milinkovic, Iriška 42, 22400 Roma, Yugoslavia. This is a limited edition mail art mag similar to Arte Postale-well produced and packaged. Two issues exist but issue 1 is deleted in Yugoslavia, though still available in the U.K. TRIUMPHO-PV Kappa via delle Industrie 8, Porto Marghera Cap 30170/Venezia Italy. Small mag in Italian with long articles on Frieder Butzmann and Cowan Transmissions.

PROBES-(£2?) From Aeon (listed elsewhere). A high quality artwork mag containing many new pieces by artists associated with the Memomists. However this mag just doesn't work for me and is I feel overpriced.

SYNTHETIC PLEASURE CONTACT LIST-c/o Upsala college, East Orange New Jersey 07019 USA. Another high quality mag of contacts mainly in the 'euro' area. Lots of names new to me. Price is limiting as its by subscription (\$10 for 3 issues) though single issues may be available and its appeal is a little limited to the New Jersey area as it is linked in ideology with WFMU. Worth checking out if you've the cash or a fanatic.

UNBOUND-\$1.50 plus p&p 801 22nd St, San Francisco CA 94107 USA. The best US noise/experimental mag-four issues including interviews with W'house, 2'ev, Neubaten, John Duncan, Boyd Rice etc. Extensive reviews. (Just heard issue 5 is out and its even bigger and better. Cost \$2) SILLY TALK FROM BEYOND THE IRON CURTAIN.

K Kudla, PO Box 161, 64-920 Pila 1 POLAND. This is also the contact for THE FAN CLUB OF NURSE WITH WOUND. K Kudla has a large collection of Polish contemporary/avant garde music which he is interested in swapping for copies of records by T.G., Cabs, Henry Cow, MB, NWW, Whiteho use etc. I've received some 20 lps from this source some of which are excellent. The mag gives some insight into the musical situation in Poland, in which one of the releases by any of the above costs approx 25% of the MONTHLY income of a typical worker. There are also a few cassettes by the Fan Club (in VERY small editions due to the shortage of cassettes there) called Odjazd. Issue III is expected soon. Send an IRC for lots of info.

FLOWMOTION-the magazine is now dead and the cassette releases are fewer but still available. However the record label is still going.

Tom Dobson is now involved with FINAL IMAGE-PO Box HP1 Leeds LS6 3RF First release from this label is a compilation video incl. New Blockaders, Son of Sam, Possession etc. Send SAE GUT LEVEL MUSIC-Jon Small, 83 Intervale St, Brookton MA 02402 USA. Carries Interchange in the U.S. and lots of experimental/harsh rhythmic cassettes/records etc. LARGE catalog is available. Lots of interesting items by XXX, S/M, Palace of Lights etc etc. Send IRC's. SATELLITE c.i.d. 19 Stansfield Chambers, Gt George St, Leeds 1 YORKS. A new collaboration of independent producers (ie WOT, Falling A, Subway Org, Rouska) to try and organize a real alternative to the independants of Rough Trade etc. Also available for printing tape copying etc. As of writing, Falling A are in the process of streamlining their distribution so their large selection of material is not currently available. However write via satellite for info.

P.S. DISTRIBUTION-P.O. Box 412, Wolverton, Milton Keynes, MK12 5XS ENGLAND. Has a catalogue of the releases by groups such as SPK, Coil, Stress, Attrition, T.G. etc which are at good prices. Send for the full list of some 40 cassettes and their prices. P.S. also has a few mags available but these are only while stocks last as this aspect is being shut down

LE SYNDICAT

Le Syndicat is a french releaser of harsh electronics-there are 1 releases available of which four are reviewed here.:

Le Syndicat-Le Dokument c46 (LS 01)

Pacific 231-The Lost Judgement c60 (LS 08)

Controlled Bleeding c46 (LS 09)

Le Syndicat-Vagynaestetais c60 (LS 10)

The first release Le Dokument generally consists of deeper noiseworks built around shortwave, synths, and occasional drum machine which are mixed or often pulsed together with occasional treated vocals.

Overall though the tape fails as the sound sources are too obvious for the most part and are generally too chaotically put together, though that said it is good background music as less attention is required in that circumstance.

Vagynaestetais although using a different technique-here the sounds are more tonal with a 'basic' tone being constant and similar tones mixing in and out, usually in a repetitive way-falls into the same trap though at low volumes on headphones, despite the harshness of some of the pieces, is very restful and as such works very well.

The P.231 tape is a 30 minute 'soundtrack' type piece consisting of many infrasounds which are subtly mixed together achieving an overall result similar to the more droning Alvin Lucier works and has great depth to it.

The other side is a collection of archive tracks which are pretty variable and of the more 'normal' P.231 sound, synths, distortion, radio, harsh vocals etc., the earlier(?) pieces are again too randomly put together but the



overall intensity of P.231's work does shine through and as such is a good introduction to their work as well as providing a taster of the 'War' tape reviewed elsewhere.

The Controlled Bleeding release 's quite easily the best and most vicious attack I've heard on cassette in many months.

Carefully structured it ranges from harsh tones/equalized feedback and distorted vocals through sequences and echoed synth crashes to metal sheets being smashed and beaten finally finishing on opera and harsh synths.

Side two is if anything even harsher and this feeling is maintained for the full 20 minutes finishing on a baritone singing. Its high intensity and well structured sides poses one of the few serious challenges to that of W'house in terms of power and quality. Essential!

For price lists etc contact LE SYNDICAT, J.M. ONNI, 90 R. LEON FROT, 75011 PARIS FRANCE

RIMAKIMBA: "In the Woods". Unlikely recs CO₂ c60)

This is a very professional release in terms of the quality of the music (though with a poor cover) which is of a vaguely minimalist nature along the lines of Glass or Riley. The pieces are generally built around some percussive sequences (there are very few drum rhythms) which are then overlaid using marimbas, woodwind and more percussion which carefully weave among each other cutting in and out in a well constructed way to provide a never boring series of pieces which is good either for background or close listening. At times the music is similar to that of Gamelan music. There are more dense sections-in fact one drifts almost into Soviet France territory with its deep echoey backdrop though mostly these sections consist of voices or bowed metal(?) loops worked to provide a tranquil rather than aggressive sound.

Without careful planning this tape could have been a meaningless plinkety plonk

exercise but as it stands the pieces are well organised stimulating and charming without being simplistic. Cost (UK) is £2.50 incl p & p from Unlikely at 25 Constable Rd, Felixstowe, Suffolk IP11 7HN and at that price is well worth checking out.

LES 3 PHALLUS-"Food for Animals" (RF3 c40)

Packaged in a splendid card/insert format with a sheet and lyrics referring to the sex drive this is very much a concept release. As such the package fails for me as at times the lyrics smother the music and being in french they are lost on me. This is a real pity as the music is excellent the 'erotic' side being harsh with non scanning machine type noises while 'ejaculation' is smoother and vaguely rhythmic.

However though I feel it will not stand repeated plays as an 'interesting occasional release' it works very well. (Probably better if you understand French) Contact: Patrice Fort, BP 4464, 69241 Lyon, Cedex 04 France.

UNITED DARTS-BM WOUND, London WCAN 3XX. A new address for the NWN/Curent 93 project as well as U.D. itself. There are two new cassettes of C93/NWN the first being a collection of pieces from various compilations from NWN and also an early version of Maldoror Est Mort by C93 which also appears on the excellent C93/NWN lp 'Nature Unveiled' on LAYLAH (an essential record to own!) while the other is a joint effort which tends towards 'songs' and includes contributions from Jim Peotus and Edward Ka-Spel (L.P.D.). Both of these are on Mi-Mort. Also from Mi-Mort are two lps-NWN and C93 'Live at Bar Maldoror'-the 'Live' part I doubt but the sounds particularly on the NWN lp are excellent though the C93 release is somewhat lazy and uneven in places. Write for a price.

U.D. also have two releases available these being a comp (including NWN and Sema) and a full lp by Aemua Tietchen titled 'Formen Letzen Hausmusik'. Again write for a price.
SLIP RECORDS-a/o P Elliot, 8 Ribbert St, Rusholme, Manchester M14 5NR. P Elliot may be better known as Human Trapped Rhythms (see Interchange 2) and at the end of May his new and debut vinyl release 'Drowning and Falling with Human Trapped Rhythms' will be released. Write for details of availability.



POST MORTEM RECORDINGS.

The following is from Justin of P.M.R.

"Post Mortem Recordings was originally set up as an outlet for me to sell Final tapes myself," being a member of the group.

However I soon realised that there were also a fair number of other interesting experimental bands in the area so I thought I'd sell their tapes too. I'm now expanding this to cover more "well known" groups such as Un-kommuniti.

The music on PMR is mainly 'power electronics' but there are also a few more experimental/avant-garde tapes. Most of the groups in my catalogue are represented on the PMR comp. tapes. All tapes are available quite cheaply.

For a list etc, or any group wishing to contribute to any forthcoming compilations contact JUSTIN BROADRICK, 60, Kitehall Rd, Shard End, Birmingham B4 7NA ENGLAND U.K."

Interchange note: I think many of the tapes on this label would appeal to those listening and enjoying the works of the old Ramlah.

THIRD MIND-20 Spire Ave, Torkerton, Whitstable Kent CT5 3DS. All previous lps released by this label are still available augmented by the following new releases. Bushidos 12" with a new album expected any day now, 'Shrinkwrap' by Attrition, and a comp lp (with excellent magazine) called 'Life at the Top' feat Bushido Coil and the Like. A new signing Intimate Obsessions will have their debut

mini lp released within the next two months. Tapes still available include the Rising From The Red Sanda cassettes which are invaluable to anyone new to this area of music and a good introduction to the types of music (orientated towards the rhythmic/dancefloor) being produced.

NORMAL-Bornheimerstr 31, 5300 Bonn 1 West Germany. Distributor of many harsh/experiment releases from all over the world is Come Org Aeon, Datenverarbeitung, Ding Dong, Rough Trade etc. Send an IRC for a catalogue.

W.S.N.S.-PO Box 116, London N19 5DZ.

Probably well known to most readers for the 3 releases to date. All ('Music for the Hashashins', 'Jim Jones memorial lp' and the 'Demon Drums of Calanda') are still available. The latter two are both pic. discs at £10.00 and £6.00 each (UK) respectively.

There is also a booklet of transcripts from the Jim Jones lp, the release is a live recording of the last hour of 'Jonestown' Guyana in which 912 people were killed, complete with documents of the time and various photos etc for £2.00 (UK).

FRONT DE L'EST-6 Rue Stendhal, 8000 Amiens FRANCE. Huge list of independent records cassettes for sale from France and the rest of the world. Send a few IRCs for an extensive list of products. All the French tapes reviewed in the mag (and a lot of the groups mentioned as well) are, or have, products available from here.

MANS HATE PRODUCTIONS-a/o Andi 154

Alexandra Rd, Peterborough Cambridgeshire. To date there have been three compilation cassettes released all with leanings towards the experimental end of things. I have no 1 which has excellent pieces from Absolute Body Control (electro pop) Visoera, Magthea and Gregoria (noiseworks) and Univocal amongst many others. Each is available for £1 plus postage and contains the addresses for all the contributors so it's excellent value.

EMPTY WIEN-Angie a.L. Morth, Denglerg 2/32 1150 Wien Austria. For cassette releases mainly of an electro-pop nature. A good introduction to the work being done is the compilation 'Vereingte Wohnzimmer' which has offerings from various combinations of the artists on the label around the themes of Death and Horror (a side) and Pop and Borrowed (B side). Send postage for further details.

IAN BODDY-32 Hugar Rd, High Spen, Howlands Gill, Tyne and Wear NE39 2AN. A new lp by Ian (see Interchange 2) is now available for £4.00 plus postage. Called 'Spirits' it is a development from his earlier release 'The Climb'-which is still available.

Ian is regarded as one of the U.K.s best electronics/keyboard player in the 'euro vier' 235-Spichernstr 61, 5000 Cologne 1 West Germany. HUGE list of independent tapes mags records etc from all over the world. A great many unusual noise/electronics releases are available. Send IRCs for a catalogue.

WANTED-LP's by Whitehouse, Nurse With Wound (first three), Tod Dockstader, B.P. Lovecraft (readings), Roland Kayn "Cybernetic Music" box sets, Alvin Lucier Cramps releases, Scratch Orc "The Great Learning", The Men "I Don't depend On You" (7" & 12") Contact Interchange.

in the pipeline and thus are well worth writing to for a catalog and news. Contact: Hans Fahlberg, Kalligaten 3, 731 Koping, Sweden.

MUSIC FROM THE SVEXNER LABS c60
(Widemouth cassettes USA)

A collection of generally improvised works utilizing home made instruments such as a prepared sheep skull, 'various stymen' (a polystyrene box with rubber bands stretched across it played with a glass rod, or in the case of one of the pieces baby doll hands), an 'isolette' which consists of glass rods suspended in an incubator by elastic bands and an impressive looking driftwood marimba.



SKELETAL WORK-Fabrizio Gilardino, Viale Roma 7 13051 Biella VC ITALY. This mag has been improving every issue and no 5 is out now. It is a joint mag with ADN mag and the result is indispensable with articles, all in English on Coil, Borbortomagus, Lol Cozhill, Y Kirno, Anima etc. Cost is 2,500 L. An essential purchase

THE FOLDING STAIRCASE-"Gogmagog" c45
(Phlunge Guppy 04)

One of the most interesting releases on cassette I've heard for some time.

The first side is a collection of pieces utilising voice metal and violin all heavily treated by digital delay loops or other effects to produce a similar type of soundscape to the work of Two Daughters or in texture at least the quieter works of M.E.-the overall sound is very restful with slowly shifting loops and other sounds mixing together.

The other side is a collection of organ loops again mixing together in a way that is, on close listening, fairly hypnotic though they are a little too uneventful for my liking. However the release is very atmospheric and well recorded and produced and this helps it to stand out from many particularly with its color cover. Recommended.

Cost is £2.50 plus p&p to Rough Trade Shop, 130 Tottenham Rd, Notting Hill, London U.K.

CONTROLLED BLEEDING-"Knees & Bones" LP
(Psychout Prods-Sweden)

First vinyl release for both C.B. and the Psychout Label.

Unfortunately the lp arrived too late for a proper review though on brief hearing it is a collection to some extent of material already available on the Broken Flag Label with some new works added.

Though not as powerful as the Le Syndicat release, reviewed elsewhere, the transition to vinyl has resulted in an expansion of the sound and thus makes it a good purchase.

Psychout have some good new releases

On the information sheet provided each piece is fully explained as to its sound sources though the end result is similar to some of the non rhythmic ethnic musics I've heard particularly on the 20min piece for the marimba.

However I feel that the pieces are too uneventful and it is more the sound sources that make this tape interesting.

If you have an interest in the 'avant-garde' area of work then this tape can, and does, work, particularly if used as background music though is a little expensive for the U.K. at \$3.50 plus p&p. However US readers would doubtless find it good value. Contact: C Mason, 7155 E 33rd St, Baltimore Md 2128 USA

P231/BERLINERLUFT-"WAR!" c60

Live recordings of P231 and studio versions of live material by Berlinerluft the event being recorded 4/10/83.

P231 in their 25 min piece create the definitive noisework using Nazi and Allied speeches marches etc over sounds similar to their visual-is, that of planes in flight.

This comparatively simple idea works well in that the drones are not static but shift though the speeches etc cleverly confuse things.

The Berlinerluft side however did little for me lying a little too close to 'rock' music to me although there are elements of say T.G. somewhere in there.

Packaging is superb but I'd start with the Le Syndicat release of P231 first if it is just them who interest you.

I'm unsure of the price but write to P231 for details (address elsewhere). I hope that this is the last Nazi speech tape I hear!

S-A-R-"I have no Sympathy for a Man Who gives himself a Sore Head"(S-A-R c60)

Generally a fairly unnerving atmosphere pervades this tape-the instruments being of a droney nature and then echoed to form a backdrop for voices. The overall effect is one similar in texture to the Soviet France material but instead of the S.F. 'push' these pieces are more sombre. The voice is generally echoed slightly and use of loops (the first loop says "He dyed his hair") occurs. Most of the vocals are both looped and predominantly female the most interesting effect being on 'Valium Country' where, over a quiet and very simple drum, and echoed backdrop, the voice recites what appears to be little snatches of bizarre remembrances or stories the tension heightened by the intrusion of a muted echoed synth piecing through the foggy background.

One track use the human voice alone opening with a female talking about relaxation slowly to be drowned out by other whispering voices which slowly emerge from the background.

Fine stuff!

S-A-R have also rereleased the entire catalog of the Trench Music Kore whos comp. "From a Trench" (feat NW, D Jacman, Pote etc) though a little dated now is still great. (See Interchange 1 for review)

Also available on TMK are tapes by Operations Brutal (atmospherics/tapes/rhythms) RBE's "Dub Flak" which is a short collection of tight little pop tunes on synths/guitars/drum machine and a quite superb tape by the Cancer Detectives who play and were undoubtedly influenced by the more quiet Art Bears.

All of these tapes, and all have their moments, are available for, I think, £2.50 a time (incl P & P U.K.) from:

J. Hopkins, 14 Holmyre St, Leith, Edinburgh.

AUGUST KLAMM-Poisonous Fragrances c60

Unique minimal noiseworks created with voices and feedback only.

The sounds cover the period 82-83 and steer a path somewhere between N.W.W. Whitehouse and the quieter works of The New Blockaders-the feedback is treated in layers for the most part, particularly on side 2 and at time is almost melodic which creates, for me, a very relaxing atmosphere. On side 1 the tracks are a little more aggressive the feedback being more random in its use and the voice, heavily treated with the feedback is quite guttural and similar in attack to the W'house vocals though on this tape the vocals are used more as sound sources and any words as such are indecipherable.

It is carried by Force Mental and thus the listener can rest assured as to its quality, of style but is available direct for £2.50 UK to Serge De Craemer, PO Box 176, 1000 Brussels 1 Belgium. Again this tape is highly recommended

BOW GEMELAN ENSEMBLE-Pulp Music 7"

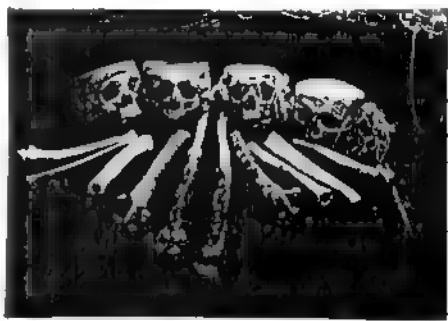
One of those releases that are impossible to describe properly though the first side is quite percussive but only vaguely rhythmic with a deep droning backdrop. While the other side is more grating and consists of many airhorn sounds. Both are straggly absorbing. Consisting of P. Burwell, Anne Bean and Richard Wilson the "sounds" are... "Tyrophore (aerophone sounded by gas flame), idiophones, percussion, concussion, hub cap tree, washing machine, strein, highland pipes driven by a dingy pump and whirled aeolian aerophones. The 7" comes with two photos of the performers and performance

Cost is £1.70, incl p & p UK, to Pulp Music, 147 Knapp Rd, Bow, London E3

NIFE JUNGER-"Gallows of Lust"(Extreme c50)

Australian harsh soundworks in the same general area of M.B. One long track each side the first consisting clinky backing and various deep noises/drones rising and falling and cutting in and out, which is a little too derivative of MB for my liking, while side two is more original with a treated backing similar to an aeroplane taxi-ing overlaid with various synths and effects. At high volume it is very fine and fairly harsh.

Being Australian it really needs licensing in Europe for it to sell well but the costs (U.K.) are \$7 to Extreme P.O. Box 2627X, G.P.O. Melbourne, Victoria, 3001, Australia.



ZERO KAMA:"THE SECRET EYE OF L.A.Y.E.A.H." (Nekrophile c60)

Consisting entirely of instruments made from human bones you might be forgiven to expect thighbone trumpets for 28mins each side. Luckily this is not the case and the instruments, which are well constructed and even in time are used in a percussive way (skullcap marimba/zylophone) with flutes and pipes overdubbed generally echoed. It reminds me of an arabic market in feel and is well structured.

Recording quality and packaging are of the (usual) Nekrophile quality and the whole package is very well presented. Each tape costs £4, \$5, or 14.00DM plus postage, though Nekrophile products are distributed worldwide so check with a good mail order house, and maybe you'll save cash. Nekrophile is at: P.O. Box 79, 1080 Vienna, AUSTRIA.

A. R. Lawson: POE NIGHT

My friend rarely ventured out of doors, and I never asked questions because I understood why. Marshall was a recluse, not because he was afraid but because he hated what was out there. But one night he and I visited an old deserted mansion deep in the Shire Forest, and only I returned from our hideous rendezvous with fate.

I shall never forget the day I met Marshall. It was a warm summer afternoon and there was a gentle breeze in the air. I was visiting a country town in deepest Hampshire, noted for its historical importance. In particular I wished to spend time in its library which had many old books, maps and archives of historical and genealogical interest. I am, of course, a gentleman of independent means and spend most of my time engrossed in my hobby which happens to be local history. I had also been told that the old Shire Library kept first editions in the reference section, and I intended to find out if any rare volumes of Edgar Allan Poe's works were on view.

Arriving by the early morning train, I made my way through the meandering streets to the Shire Library. I spent several hours engaged in my historical pursuits, and then ascended the staircase to where the Reference room was situated. The prospect of seeing all the Poe first editions excited me greatly; to think that the master himself had perhaps seen the very books I was about to examine! And truly, I was not disappointed. All save a few of his early poetry books, and the notorious "The Conchologists First Book" resided in eerie splendour upon a shelf in that dusty, dingy room. But alas!—only one volume of the two volume "Tales of the Grotesque and Arabesque" was there. Where could the other one be? I looked about the room and saw a single dark haired man sitting at a table, apparently oblivious to all that was around him. I took the other volume from the shelf, went up to the table and placed it before him; saw that he was perusing the second volume of "Tales of the Grotesque and Arabesque", and after a few brief words of introduction we were soon in animated discussion about the tales, poems and Life of Edgar Allan Poe.

His knowledge of Poe was even more extensive than mine I never knew, for example, that Poe despised mirrors, or that, whilst living in England, he once passed through Newcastle-Upon-Tyne en route from Scotland to London. I had long been a reader

long been an avid reader of Poe's weird and fantastic tales; hardly any other writer came close to my ideal as did Poe, although I had not as yet met anyone who shared my enthusiasm. At last I encountered a temperament not incongenial to my own.

Marshall had a solemn air about him, but he seemed pleased to meet somebody who was as obsessed with Poe as he was himself. He told me he had a lot of Poe's books at home, even a few first editions, as well as biographies, periodicals and sundry other paraphernalia. I told him I was a new visitor to Hampshire, and he gladly assented to show me around the town and point out sights and buildings of historical interest. After a few hours of sightseeing, he suggested that we go to his home so as to rest from our fatigues. I of course, readily agreed.

He lived in an old rambling Georgian house, in a street full of such houses, surrounded by large gardens and massive trees on the pavements. Time seemed to have forgotten this beautiful, tranquil place, and the insidious encroachments of "progressive civilisation" were thankfully wholly absent. The wind rustled in the trees, and a line from an old poem came into my head: "The world forgetting, by the world forgot". I remarked on how much I liked the house and garden and especially the huge trees in front of the house. I imagined that looking out of the window on such a summer day would be like looking out onto a sea of flowing leaves. There was none of the tiresome perfection of modernity.

On entering the house I marvelled at the gloomy black and crimson decor: velvet hangings aded the windows, wax candles flickered dimly, throwing their feeble light onto a portrait of Edgar Allan Poe that hung on the wall. He showed me into the library, stacked full of old and interesting books, with the windows again draped in black and crimson velvet hangings. Above an array of candles, next to another portrait of the master, was a framed print of Bookline "The Isle of the Dead".

We talked long into the night, about history, architecture, genealogy, art, writing, the nineteenth century, and of about Poe. He remarked that our coincidental meeting in the Shire Library in search of the same volume, was very singularly the same form of introduction as the meeting of C. Auguste Dupin and his friend in Poe's classic tale, "The Murders of the Rue Morgue". For a moment

"Shire Forest Mansion Murder Mystery Investigation Continues"

"May 30th, 1832, Shire Forest Mansion: The Murderer of the three members of the Wheatley family has still not been traced, although the police say they are confident of success soon. The mother, son and daughter were found dead by a family friend just over a week ago; then relatives of the family have removed all furniture and effects from the mansion, and put the building up for sale; although there are no prospective buyers as yet no prospective buyers are forthcoming. Local spiritualists say the mansion exerts an evil and oppressive influence. Its architect, the late Jeremiah Wheatley died in it a few years earlier. The deceased will be interred with him in the family vault situated near by."

This was, of course, extremely interesting.

As I pondered over the cuttings, Marshall entered the room and placed before me liquid refreshment.

"The police never did catch the murderer," he said in magisterial tone.

"Then how did events progress?" I asked.

"Well," he said, "quite understandably, nobody was willing to purchase the mansion and its grounds after such happenings, so the place gradually fell into dereliction. The coroner recorded an open verdict, and the post mortem revealed nothing save that they all died from failure of the heart, probably due to extreme shock."

"But what was the object of that shock?"

"Therein lies the kernel of the mystery," he replied.

It then began to rain, beating softly on the roof and windows, muffled by the velvet hangings.

"It is possible however, that the murderer was not caught because there was no murderer," continued Marshall.

"In that frightening someone to death is not, strictly speaking murder?"

"I mean that it must take something very extraordinary to cause heart failure in three relatively healthy people. One can only conjecture as to the precise object of their dread, and conjecture based on data that is inadequate is often worse than useless."

"Perhaps they saw a spirit?" I suggested, "or imagined that they saw a spirit, something from the other side."

"It is that which we can never know that intrigues us the most," said he.

The rain continued to fall, and for the next few hours Marshall and I read quietly. For my own part I was engrossed in the essays of Francis Bacon, Lord

Verulam. Particularly the essay "Of Death" which contains the following sentence: "And of him, that spake only as a philosopher and natural man, it was well said *Pompa mortis magis terret quam mors ipsa.*" (The translation being "It is the trappings of death that terrify, rather than death itself.")

Whilst pondering over this Marshall suggested a very capital idea, namely, that we should hold a "Poe Night" in the Shire Forest Mansion, and read Poe's poems and tales aloud in the upstairs chamber where the three members of the Wheatley family were murdered. So it was that we made preparations for it, and after a hearty meal, washed down with a hot flaggon of coffee, we ventured out into the night in the direction of the Shire Forest. Thunder was in the air and we hoped to reach the mansion before the storm broke. I took candles and torches, whilst Marshall a volume of Poe's works and some chocolate should we be in need of some sustenance. We were both slightly afraid but it was a pleasant kind of fear. We were startled by a sudden flash of lightening which drenched the mansion in a weird white light. Then it thundered in a massive crash, and we betook ourselves to the shelter of the building when the rain fell. We made our way up the stairs, and Marshall found the chamber wherein the murders had been perpetrated. He told me he had known which room it was from researching old newspapers in the Shire Library. I lit the candles and placed them at the appropriate points in the room: Marshall meanwhile attempted to get a fire going from the old furniture and paper that was scattered around. We took our places in the chairs taken from other rooms, and settled ourselves comfortably before the crackling fire. The storm was now in full swing, with the rain beating furiously upon the roof and the shutters on the windows.

Marshall read first. There came "The Black Cat"; "The Tell-Tale Heart"; and then a poem, perhaps the most celebrated of all Poe's verse, the sonorous "The Raven". Marshall had a wonderful, solemn reading voice, with exquisite modulation and delivery. I knew the stories and poems backwards, but each reading in that strange old house with the storm raging outside, seemed a thousand times more menacing than when read in the cold light of day. Truly the night belongs to the ghouls.

It was now my turn to read; I chose "The Masque of the Red Death" and what Poe regarded as his best work, "Ligeia". The narrator's description of an abbey, "in one of the wildest

or two I thought I was dreaming. It seemed strange to meet a person to whom one can so readily relate. There was no superfluous gabble, or reference to modern times. We were magically transported back into the nineteenth century, two characters in a Poe tale, and we accordingly played the part. Thus it was that we lived in this fashion, venturing out only at night and spending the days "reading, writing or conversing."

Autumn came and with it the rain. It splashed upon the latticed windows below and the gable roof above. We often retired to the attic library, and read aloud the tales and poems of Poe as the fire crackled and threw shadows about the walls of ancient books. An old Grandfather clock sounded the hours, the chiming barely audible over the persistent torrential rain.

We entertained no ambitions or thoughts, benevolent or otherwise, for the rest of mankind was content to live as recluses. The outside world was left to its own retarded devices, its own inevitable spiral of idiosyncrasy, busied only with our own lucubrations, and shunning any efforts—few as they were—to draw us out of our self-imposed gothic exile. One may walk among men, one may even talk with them, but this is of utterly inconsequential issue; there exists no common point of interest, or rapport, and there never will be. Marshall and I often laughed at their stupid antics, feverish slavery to one-dimensional political ideologies, and their aims and ambitions as we found equally risible. They seemed to us to be rather unfortunate lower forms of life, and we looked upon them as we looked upon Goats or Sheep, with complete and utter indifference, and avoided any situation whereby we may have been forced into meeting or seeing them.

The seasons passed from snow to sunshine, and our routine seldom varied. I recall that it was early summertime, when the weather was particularly humid, that we fortuitously came upon an old abandoned mansion during one of our nocturnal ramblings. It was hidden deep in the Shire Forest, and Marshall told me that he had never ventured so far into the black woods. The buildings architecture was of Gothic Revival era, and was in a decayed condition. On further examination with our torches we found it to be foundationally somewhat unstable, although the inside and upstairs seemed safe enough. Marshall said he could find out something about the building and its history at the Shire Library. There was something, to be sure, rather eerie about the place, but this only endeared us to it even more. The distant rumblings of thunder made the scene quite aesthetically splendid. One could have imagined it to be the inspiration for Poe's "The Fall of the House of

Usher."

We reached home, and, once inside, the thunder grew louder and it began to pour down. Marshall made some tea and I went upstairs to the library to pull the black and crimson hangings from the windows. Lightning lit the room up for a second there followed a mighty crash of thunder. Then Marshall came in with the teacups both sat in our large, comfortable chairs and enjoyed the electrical display. After a few hours, the violent storm gradually died away, and we both drifted into blissful oblivion.

I awoke to the chiming of the grandfather clock, and Marshall was gone. The hangings had been replaced and on the table were cuttings from an old newspaper, "The Shire Chronicle". I read with great interest an article headed

"Bizarre Murders in Shire Forest Mansion"

It recounted the weird history of the mansion that we had visited only the previous night.

"May 23rd, 1832, Shire Forest Mansion: Three people were found murdered at the Shire Forest Mansion last week. The victims, all members of the Wheatley family who built and owned the mansion were: Mrs Anne Wheatley, aged 47; Mr George Wheatley, aged 22; and Miss Sally Wheatley, aged 20. Mrs Wheatley, her son and her daughter were discovered in an upstairs room by Dr Charise Stephenson, a friend of the family.

The Shire Forest Mansion was built 1809 by the late Jeremiah Wheatley, who was the husband of one of the victims, Mrs Anne Wheatley. Sir Jeremiah, a very distinguished architect who specialized in the Baroque and Gothic eras, died in a mysterious accident at the mansion only three years ago. His widow was active in spiritualist circles, and often invited mediums to conduct seances at the building.

The cause of the three deaths is not yet known, although Dr Stephenson who made the bizarre discovery, intimated that the facial features of the victims were peculiarly contorted as if in some great shock. No blood or flesh wounds were in evidence. During the night previous to their deaths there has occurred a violent thunderstorm, and Mrs Wheatley and her family were believed to be conducting a seance with a medium. All known spiritualists and mediums are being questioned and police investigations are still in progress. Dr Stephenson has also been helping police with their enquiries, and has no idea who could be responsible for the atrocities."

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